ICF.I. Bulletin

INSTITUT CANADIEN DU FILM
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CBC PRESIDENT TO PRESENT FILM AWARDS

J. Alphonse Ouimet, President of the Canadian Broadcasting Corporation, will present the thirteenth annual Canadian Film Awards in Toronto on Saturday, May 13th. The Canadian Film Awards are sponsored by the Canadian Association for Adult Education, the Canada Foundation and the Canadian Film Institute to bring public recognition to the best of current Canadian film production.

Mr. Ouimet has been closely associated with the development of Canadian television broadcasting. In 1952, having worked his way to the top of the Engineering Division of the CBC, Mr. Ouimet was appointed General Manager and given the responsibility for initiating a Canadian television service. By the end of 1958, through the co-operative efforts of public and private interests, that service was within reach of nearly 90 per cent of the nation's population. The achievement represented the fastest rate of television growth of any country in the world. In 1958, Mr. Ouimet was appointed President of the CBC under new broadcasting legislation.

The Awards will be presented at a luncheon for members of the Association of Motion Picture Producers and Laboratories of Canada, the Canada Foundation, the Canadian Association for Adult Education, the Canadian Film Institute, Canadian Film Award judges, the press and others. This year's presentation has been advanced from June in order to co-incide with the annual meeting of the Society of Motion Picture and Television Engineers, the first to take place outside the United States, and the annual meeting of the Association of Motion Picture Producers and Laboratories of Canada.

One hundred and eleven films submitted by thirty-seven entrants in twelve categories are eligible for awards this year. One of the winners may be selected as Film of the Year. The Film of the Year Award has been presented six times during the last twelve years. The Association of Motion Picture Producers and Laboratories of Canada will present a plaque for the best amateur film. Either the Film of the Year or the best amateur film will be shown at the Award luncheon. Special Awards may also be made at the discretion of the Management Committee.

Comparison with last year's entries shows that there are seven more entrants this year although the number of films has decreased by four. Although the number of TV commercials has decreased, films for television have increased significantly. This may

J. Alphonse Ouimet, President, Canadian Broadcasting Corporation

be due to the new division of television films into entertainment and informational categories. Amateur entries have doubled.

The number of entries in each category is as follows:

—Arts and experimental 4; —Children's 6; —General information 5; —Public relations 7; —Sales and promotion 3; — Training and instruction 5; —Travel and recreation 11; — TV film commercials 27; TV entertainment films 6; —TV informational films 20; —Theatrical shorts 3; — Amateur 14.

Judging is well advanced in Ottawa where 18 adjudicators are screening films in four categories; in Montreal where 12 are screening entries in three categories; and in Toronto where 24 judges will select winners in five categories. Each entrant will receive a full report of the judges' evaluation of his film. Judging will be completed by April 15th.

Amateur Competition

The Management Committee of Canadian Film Awards has announced a change in this year's ama-

(continued next page)

Film Award Presentation (concluded)

teur competition. On recommendation of representative amateur film makers, Canadian Film Awards has agreed grant up to five Certificates of Merit, of equal value, provided that a sufficient number of good amateur films are entered. The best amateur film will be selected for the award of the trophy of the Association of Motion Picture Producers and Laboratories of Canada.

Dr. William Archer of Ottawa has been invited to become a member of the Management Committee of Canadian Film Awards to act as a spokesman for the interests of Canadian amateur film makers. Dr. Archer has been making amateur films for fifteen years, notably with the Grasshopper Group in England. Although he has continued making amateur films on his return to Canada, he is not a member of any group; he is serving on the Management Committee representing the amateur film makers' point of view.

At the request of the Canadian Film Institute, Dr. Archer was asked while in Europe to attend the annual conference of the Union Internationale du Cinema d'Amateurs as an observer. On behalf of Canadian amateur film makers, the Institute is exploring the possibilities of Canadian representation in this international body.

NEW SPECIAL FILM LISTS

The Library and Information Service have revised three special film lists: Films on Finland (17 titles); Films on Norway (20 titles); and Films on Sales Training (22 titles). Each list, which includes useful information about the film and a synopsis for each title, has been brought up to date to include the most recent films available from CFI. A new special list for Films on Astronomy (11 titles) has been prepared. These lists are available from the Library and Information Service (10c handling charge for each list).

Films on Architecture and Town Planning

Because of the many requests for lists of films available on planning and related subjects, the Community Planning Association of Canada has recently published a special list of films prepared by the Canadian Film Institute. The Association states in the introduction: "It is to be expected that many film makers should have been concerned with the people of the city; and it is not surprising that governments and organizations should have used the medium of film to comunicate, to a wide public, facts, plans, suggestions and hopes. This is a selection of films dealing with all aspects of the city, from the planning to the architecture and building; it is hoped that it will prove useful to all who are interested in city dwelling".

The list includes films available from several national distributors. Since a number of these films are available from local and regional libraries, it may serve as a guide for local enquiry as well. (123 titles) Available from the Library and Information Service of CFI.

UP-COMING FILM FESTIVALS

April 19-22 American Film Festival, New York City. Sponsored by the Educational Library Association.

June 23-July 4 Berlin Film Festival.

July 9-23 Moscow Film Festival.

July 10-22 Vancouver International Film Festival.

July 13-22 Venice Film Festival.

Aug. 11-17 Montreal International Film Festival.

Aug. 21-Sept. 2 Stratford International Film Festival.

Sept. 2-12 Cannes International Film Festival.

Nov. 16-25 International Festival of Technical and Scientific Films, Budapest.

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BOOK REVIEW

SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS. SPECIAL SUBCOMMITTEE OF THE LABORATORY PRACTICE COMMITTEE. The control techniques in film processing . . . New York, Society of Motion Picture and Television Engineers, 1960. 182 p.

The respect which the Society of Motion Picture and Television Engineers has won through the years is a sufficient guarantee of the quality of its publications. As it points out: "A finished motion-picture represents the contributions of a great many individuals as well as groups of people. Looking broadly at these varied efforts, it must be obvious that the laboratory occupies a rather vulnerable position. Frequently the laboratory may be blamed, often without justification, for losses in final picture or sound quality apropos of its operations in processing of the original negative or in preparation of intermediates or release prints. The laboratory is expected to provide not only processing and printing service of the highest quality, but also a high degree of day-to-day and week-to-week repeatability".

The subject of film processing has received wide interest and attention, but no single textbook devoted exclusively to the principles and practices of motion-picture processing in presently available. One area in which an urgent need had been expressed for a comprehensive treatise was that dealing with the methods and problems of process control, and at the Fall Convention of the Society in 1957 it was proposed that the Laboratory Practice Committee undertake the preparation of a tutorial publication dealing with the principles and methods of process control as applied to processing of black and white motion picture films. The result is a scholarly treatise covering such subjects as: General principles of process control; general aspects of film processing; mechanical evaluation and control; instruments for photographic control; control strips and sensitometric curves; sensitometric control of a standardized process; chemistry of film processing; chemical analysis and control; economic considerations in establishing a process control system. Available from the Society of Motion Picture and Television Engineers, 55 West 42nd. Street. New-York, 36, New York, Price $5.00

LES FILMS DE FRANCE ET L'INDUSTRIE

Il existe une opinion fort répandue qui laisse croire que les films industriels produits en France ne peuvent être utilisés dans le milieu canadien-français. On leur reproche d'"être trop "avancés" ou de traiter de problèmes différents des nôtres.

Pourtant le visionnement de 6 films industriels importés de France m'a prouvé l'inexactitude de ces affirmations.

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Le 1er mars dernier, l'Hydro-Québec organisait une projection de films tournés en France pour le Bureau des Temps Elémentaires et pour l'Institut National de Sécurité.

Les deux productions du Bureau des Temps Elémentaires: *Une chronique d'étude et de préparation du travail (Westinghouse) et Observations instantanées* sont des films d'enseignement et d'information sur l'étude du travail. Ils illustrent les méthodes employées par le Bureau des Temps Elémentaires pour analyser et simplifier le travail.

Les deux films de l'Institut National de Sécurité: *Un jour comme les autres* et *La Vie des autres* portent sur la prévention des accidents de travail.

Un jour comme les autres, réalisé par Georges Rouquier, insiste particulièrement sur les conséquences familiales d'un accident de travail. Cinéaste renommé, Rouquier a réalisé un film très convaincant où l'aspect humain prédomine.

L'action du film *La Vie des autres* est située dans une usine de métallurgie. On y montre que les accidents de travail, encore trop nombreux, ont des conséquences *individuelles* mais que la responsabilité de ces accidents est collective.

Finalement, *Un homme et sa tâche,* version doublée d'un film produit en Grande-Bretagne, illustrent les principes élémentaires de simplification de travail.

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J'ai eu aussi l'occasion de voir deux autres films: *Travaux administratifs — Une Mutuelle* et *La Peau de banane.*

Travaux administratifs — Une Mutuelle relate l'intervention du Bureau des Temps Elémentaires à la Mutuelle Intersyndicale d'Entraide. On y met en évidence des moyens d'études du travail administratif: graphique Hymans, mémofilm, études d'implantation et d'imprimés.

La Peau de banane étudie, par un calcul mathématique, les dangers que représentent une peau de banane sur un trottoir et détermine le nombre d'accident possibles.

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Le visionnement de ces 6 films (mis à part *L'Homme et sa tâche,* production britannique) permettent de constater que ces films tournés en France peuvent être présentés ici et avec grand profit.

Un spécialiste de l'étude du travail, après avoir vu les productions du Bureau des Temps Elémentaires, me déclarait que ces films sont très utiles car ils permettent à un analyste du travail d'apprendre une nouvelle méthode, ou de mieux la comprendre s'il la connaît déjà, ou encore d'améliorer celle qu'il utilise actuellement. De plus, ces films montrent bien les résultats avantageux obtenus par l'analyse et la simplification du travail.

Quant aux films sur la sécurité, le public présent à la projection les ont regardés avec intérêt et plusieurs ont déclaré par la suite que ces films s'adaptent bien à notre milieu et qu'ils remplissent bien le but proposé: prévenir les accidents de travail.

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Evidemment, le visionnement de seulement 6 films n'autorise pas à parler "ex cathedra" mais on peut présumer que la majorité des films industriels produits en France ont un rôle à jouer ici. L'Hydro-Québec organisera bientôt une projection d'un autre choix de films tournés en France. Toute personne intéressée à voir cès films peut obtenir des renseignements à la succursale montréalaise de l'ICF et à la section de la formation du service du personnel de l'Hydro-Québec.

Renée Côté.

NOUVEAU BUREAU DE DIRECTION: COMITE DE MONTREAL DE L'ICF

Le 27 février dernier eut lieu l'assemblée générale du Comité de Montréal de l'Institut Canadien du Film. A l'occasion de cette assemblée, on procéda à l'élection du nouveau bureau de direction.

Tout d'abord, le nombre des membres du bureau de direction fut porté de 12 à 15 et il fut décidé que les six organisations suivantes seront invitées à désigner un représentant permanent au sein du bureau de direction: le Collège Jean-de-Brébeuf, la Commission des Ecoles Catholiques de Montréal, le Montreal Protestant School Board, la Chambre de Commerce du District de Montréal, l'Association des Hôpitaux du Québec et l'Association professionnelle des Industriels.

Le nouveau bureau de direction est maintenant constitué des personnes suivantes: Président: Jean Clavel; Vice-présidents: Père Charles-Eugène Côté, s.j. et Tom Higgins; Secrétaire: Mme Edna Scott; Trésorier: J.-Rolland Côté; Directeurs: Jean Allaire, Mlle Denyse Beaudry, Gérard Chaumont, Joffre M. Déchêne, Gilbert Ferrabee, Odilon Gagnon, J.-P. Le Pailleur, Gaspard Massue, W.J. Singleton et un représentant de l'API.

Au cours de cette réunion, M. Samuel-L. Gagné, directeur du bureau de direction national de l'ICF, déclara que la période d'organisation matérielle est terminée et que la tâche la plus urgente pour le Comité de Montréal est maintenant de recruter des nouveaux membres. A date, l'ICF compte 41 membres dans la province de Québec. Si le bureau de Montréal veut défrayer seul son activité, il lui faut augmenter le nombre de ses membres.

Remerciant le collège Jean-de-Brébeuf pour son appui et sa collaboration, le président, M. Clavel, exprima la gratitude du Comité de Montréal envers cette institution qui a littéralement "mis au monde" la succursale montréalaise de l'ICF.

Finalement, M. Gagné souligna que l'ICF est conscient des difficultés de la tâche qu'il a entreprise car les besoins de la population du Québec dans le domaine du film sont énormes. Il croit cependant que l'ICF sera en mesure de réaliser les buts qu'il se propose si la population apporte la collaboration nécessaire.

NOUVELLES ACQUISITIONS DE LA SUCCURSALE MONTREALAISE

Le géant au soleil

(Giant in the Sun)

Production du Service d'Information de la Nigéria du Nord.

Tout en restant fidèle à ses traditions, la Nigéria du Nord cherche constamment à améliorer le niveau de vie de ses habitants. Les anciennes méthodes du travail artisanal sont remplaçées par de nouvelles L'industrie mécanisée prend une place de plus en plus importante dans l'économie de la région. Les efforts accomplis par les Nigériens, aidés par le gouvernement, permettent à la Nigéria du Nord de progresser dans de nombreux domaines: agriculture, élevage, gouvernement local et régional, santé publique, éducation des jeunes et des adultes, etc.

21 mín. coul. $3.00

La propreté, c'est la santé

(Cleanliness Brings Health)

Dessin animé faisant le parallèle entre une famille propre et en santé et l'état maladif d'une autre famille malpropre et négligente; on y expose des précautions hygiéniques élémentaires pour prévenir nombre de maladies.

9 min. coul. $1.50

Adieu, rue des Chênes

(Farewell Oak Street)

Production de l'Office national du Film. Un quartier misérable où régnaient la vermine, l'angoisse et le vice est disparu à jamais. Sur le même emplacement, s'élèvent treize cents logements propres et modernes. Les gens de la rue des Chênes découvrent peu à peu la joie de posséder un foyer bien à eux, d'où le soleil, l'air pur et l'hygiène ne seront plus bannis.

17 min. b & n 1953 $2.00

INDUSTRIE

La belle ouvrage

Production de l'Office national du Film.

Faire des meubles, c'est un métier — qui peut aussi être un art. C'est ce que nous apprend une visite à l'Ecole du Meuble de Montréal.

11 min. b & n 1947 $1.00

Le directeur des recherches

(The Research Director)

Production de l'Office national du Film.

Il est, au sein du syndicalisme, un poste dont l'importance s'accroît chaque jour: c'est celui du directeur des recherches. Analyse de la situation économique dans un secteur de l'industrie, enquête sur l'état des affaires d'une compagnie, préparation de rapports sur divers problèmes ouvriers, telles sont quelques-unes des nombreuses tâches qu'on lui confie.

18 min. b & n 1954 $2.00

Le Délégué D'Atelier
Photo par l'O.N.F.

Le délégué d'atelier

(Shop Steward)

Production de l'Office national du Film.

Choisi par ses compagnons de travail, le délégué d'atelier sert de lien entre les ouvriers et le patron. Son rôle, c'est de défendre les droits garantis aux travailleurs par le contrat et de soumettre au patron les griefs de l'ouvrier.

22 min. b & n 1954 $2.00

Il suffisait d'y penser

(Safety Sleuth)

Production de Metro-Goldwyn-Mayer.

L'expert en sécurité découvre et supprime les causes de divers accidents du travail.

10 min. b & n 1946 $1.00

DISTRIBUTION DES FILMS DE L'ONF

La succursale montréalaise de l'ICF distribue maintenant tous les films de l'Office National du Film: productions en langues françaises et anglaise.

Les films sont loués aux frais de location habituels: $1.00 pour 10 minutes en b & n et $1.50 pour 10 minutes en couleurs.

Pour toute demande de catalogue et pour toute réservation de films, veuillez communiquer avec la succursale montréalaise de l'ICF pour les personnes habitant dans cette région.

Prière de noter notre numéro de téléphone: RE 1-7229.

NEW SPANISH Instructo-Film Series

A series of 7 films produced by Audivision Language Teaching Service of New York.

Pronunciacion y Acentuacion	20 min.	$105.00
Género y Numero, Parte I	15 min.	75.00
Género y Numero, Part II	12 min.	60.00
Ser y Estar	12 min.	60.00
Pronombres Personales	16 min.	80.00
Verbos Regulares — Infinitivo, Indicativo y Condicional	17 min.	85.00
Verbos Regulares — Subjuntivo e Imperativo	18 min.	90.00

An effective, convenient, economical and time-saving teaching aid for introducing, reviewing and practicing orally the basic principles of the Spanish language.

Groups and organizations with an interest in this subject are requested to contact CFI within the next month. Films in this series will be available for free preview with view to purchase for a limited time only.

NEW FILM FOR BEGINNING LANGUAGE CLASSES

LOS TRES OSOS
(The Three Bears — Spanish)
LES TROIS OURS
(The Three Bears — French)
each one and one-quarter reels — color $140.00
b & w $75.00

The story of THE THREE BEARS is told in these two films; one is Spanish and one in French. Because every child knows the story, his attention is focused on the new language he hears. Every noun, adjective, and verb is visualized by the appropriate action or object on the screen. Prepared under the supervision of language specialists, these animated films are a unique contribution to the teaching of a foreign language.

SOVIET UNION: AN INTRODUCTION

18 min. colour $175.00

Produced by Grover-Jennings Productions 1960

A documentary on the Soviet Union showing the size of the country; the topography of the land and its effect on the history and people of the U.S.S.R.; the rivers and harbours; the tundra in pre-communist days; the limited supply of food stuffs; the growth of industrialism; and finally the cultural contributions made by the people through the years.

Photographically the film has been enhanced by the use of early black and white footage of the snow-covered northern part of the country and the joyous people playing games wrapped up in their fur coats.

Animated maps help the viewer to understand the vast plains, the flow of the network of rivers and the northerly location of this country. Film does not discuss communism — — it is a study of the region and forces which would exist regardless of the type of government.

The film was designed for use in the social studies of grades 6 to 12; also suggested for geography, history, world problems, business and economics, and Russian language background material. Suitable for college and adult groups.

Supervised by Dr. Anatole G. Mazour, Professor of History Stanford University.

PULL MY DAISY

"Pull My Daisy is a free improvisation of a scene from an unproduced play by Jack Kerouac. Nothing much happens in this film. It is a 'beat' documentary-comedy about an evening at the place of a young Greenwich Villager who is being visited by some poet friends, and by a young 'Bishop' of some unidentifiable church. There are the poets themselves, Gregory Corso, Allen Ginsberg, Peter Orlowski, talking and going through a series of wild improvisations; the Bishop's mother playing the organ, and his sister blowing the bellows. They talk, drink beer, play trumpet, talk again . . . Here is the first truly 'beat' film." *Sight and Sound* Directed by Robert Frank and Alfred Leslie. Narration by Jack Kerouac.

First prize for the Best American Experimental Film for 1959, San Francisco International Film Festival.

28 minutes black & white U.S.A. 1959 16mm
Rental: $25.00 minimum.

Sale: 16mm and 35mm Apply Emile deAntonio, 66 West 53rd. Street, New York 19, N.Y.

Films from Indiana University

The atom series

THE ATOM SERIES NET

Dr Edward Teller surveys significant aspects of the nature and structure of the atom and presents his personal view of the atom and its effect on the future.

How Big Is an Atom? NET
30 min., sd., b & w $100

Establishes the realness of atoms by showing they have a definite and understandable size in relation to the visible world. Reviews various determinations of the size of atoms. Discusses some of the ways in which the effects of atoms have been observed.

What Makes Atoms Stick Together? NET
30 min., sd., b & w $100

Through the use of numerous models and devices, shows the structure and unique characteristics of atoms. Reviews the significant studies of Rutherford, Bohr, and others, relevant to atomic structure. Emphasizes the re markable stability of atoms. Provides an explanation to account for this stability. Explores the particle and wave characteristics that electrons exhibit.

Why Are Atoms Unpredictable? NET
30 min., sd., b & w $100

Demonstrates the strange and contradictory particle and wave behavior of electrons. Suggests that the atomic system seemingly hides any way by which its behavior may be understood. Explains that the scientist has had to approach the study of subatomic particles in an oblique manner. In this connection, Dr. Teller discusses the "uncertainty principle" and the place of statistical method. Emphasizes that statistical method has made it possible to predict many things about the behavior of atoms.

FILMS FROM THE NETHERLANDS

AN ARMY OF HEWN STONE

20 minutes b & w 1957 $3.00

Since World War Two, sculpture in the Netherlands has received a new stimulus. More than was once the case, works of sculpture are nowadays displayed in public parks, in large buildings and on the fronts of blocks of flats. The starting point for this development was the erection of memorials to members of the armed forces and civilians who fell during the war. The film shows a number of these war memorials, the work of such sculptors as Andriessen, Carazzo, Couzijn, Kneulman, Reyers and Stauthamer. The accompanying text consists of verses from poems on civilian resistance to the occupiers.

HOLLAND'S CORNERSTONE

20 minutes colour 1958 $3.00

The use of unplastered brick has, through the centuries, characterized Dutch architecture. The film first shows shots of building which are examples of fine building with brick: historical and modern churches, seventeenth-century houses and contemporary flats, villas, factories, bridges, etc. There are outstanding specimens of masonry to be admired. The film then shows how bricks are made in one of the modern brickyards along the Waal river. Most bricks nowadays are automatically shaped before they are dried and baked. But even now some bricks are still modelled by hand.

NEW VILLAGE ON NEW LAND

40 minutes b & w 1960 $4.00

When constructing the village of Nagele in the North-East Polder, the planners and architects started with the idea that the village would have to form a self-contained community in the wide-open spaces of the new land, which stretches as one great plain to the horizon. This determined the architectural structure of the village. It is to be placed inside a ring of tall trees. By means of a model it is demonstrated how the streets, the residential units and the public buildings were planned. Considerations of town planning and sociology played a part in this. Each of the modern houses is itself a self-contained unit.

Shown at Stratford Festival, 1960

VINCENT VAN GOGH

20 minutes colour, 1953 $3.00

By means of his letters to his brother Theo, who made his work financially possible, the dramatic life of Vincent van Gogh (1853-1890) is followed. In the beginning, when he was among other occupations a preacher working among the miners in the Borinage, in Belgium, Vincent van Gogh sketched and painted his landscapes and the workers and peasants he met in a sombre, realistic style. In 1886 he moved on to France. Making the acquaintance of the work of the Impressionists led to a far-reaching change in his color, which became light and radiant. But his art went further than that of the Impressionists. It was an experiment with the subject-matter, light and colour which in the last years of his life became a violent, inwardly stirred, highly expressive, almost explosive interpretation of an all-penetrating cosmic emotion. Van Gogh left more than 800 paintings and 1000 drawings.

REMBRANDT, PAINTER OF MAN

Using the best of Rembrandt's human studies to support it, Haanstra gives us a picture of the whole man — his life and his work.

"Each phase of Rembrandt's life is linked by self-portraits, working up to a crescendo. using superimposition, to give a wonderful commentary on the man. His paintings are a cameraman's delight, for every work is perfectly lit. The mood of the music matches the mood of the film, and the commentary, written by Lindsay Anderson, one of the leading members and spokesmen for the Free Cinema Movement in England, is refreshingly restrained. An art which conceals art, putting nothing in the way to our enjoyment of some of the greatest canvasses ever produced". (Stratford Festival notes)

20 minutes colour Rental' $7.50 and $10.00

Now available for sale from CFI: $200.00

CARRY ON SERGEANT!

Perhaps this item should be headed: "Carry On Wilson!". Doug Wilson, who is one of the most frequent contributors to the CFI's Library and Information Service, for some months has been searching out information about the film, *Carry On Sergeant!*, written and directed by Bruce Bairnsfather at Trenton, Ontario in 1927.

Experts with long memories, including Hye Bossin of Canadian Film Weekly, have been consulted. Wilson has also fired letters off in many different directions: British Film Institute; Bairnsfather's publishers in Britain to find his literary executor; the Dominion Archivist; National Film Board; Department of National Defence, Trenton Public Library, etc., etc. It seems doubtful that any possible source has been overlooked; however, should any reader of the *Bulletin* have any information about *Carry On Sergeant!*, Doug Wilson would be grateful to hear about it.

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An ideal film for springtime programming

JOURNEY INTO SPRING

30 min. col. 1957 $3.00

The beauties of nature, set against the background of the village of Selbourne, in Hampshire. The film expresses the significance and enchantment of the coming of spring to the English countryside. Animal, pond, and plant life reveal strikingly attractive secrets of the environment.

EFLA Evaluation . . . "The production is meticulous, combining an imaginative musical score with excellent camera work and an intelligent narration."

Sale price: $206.